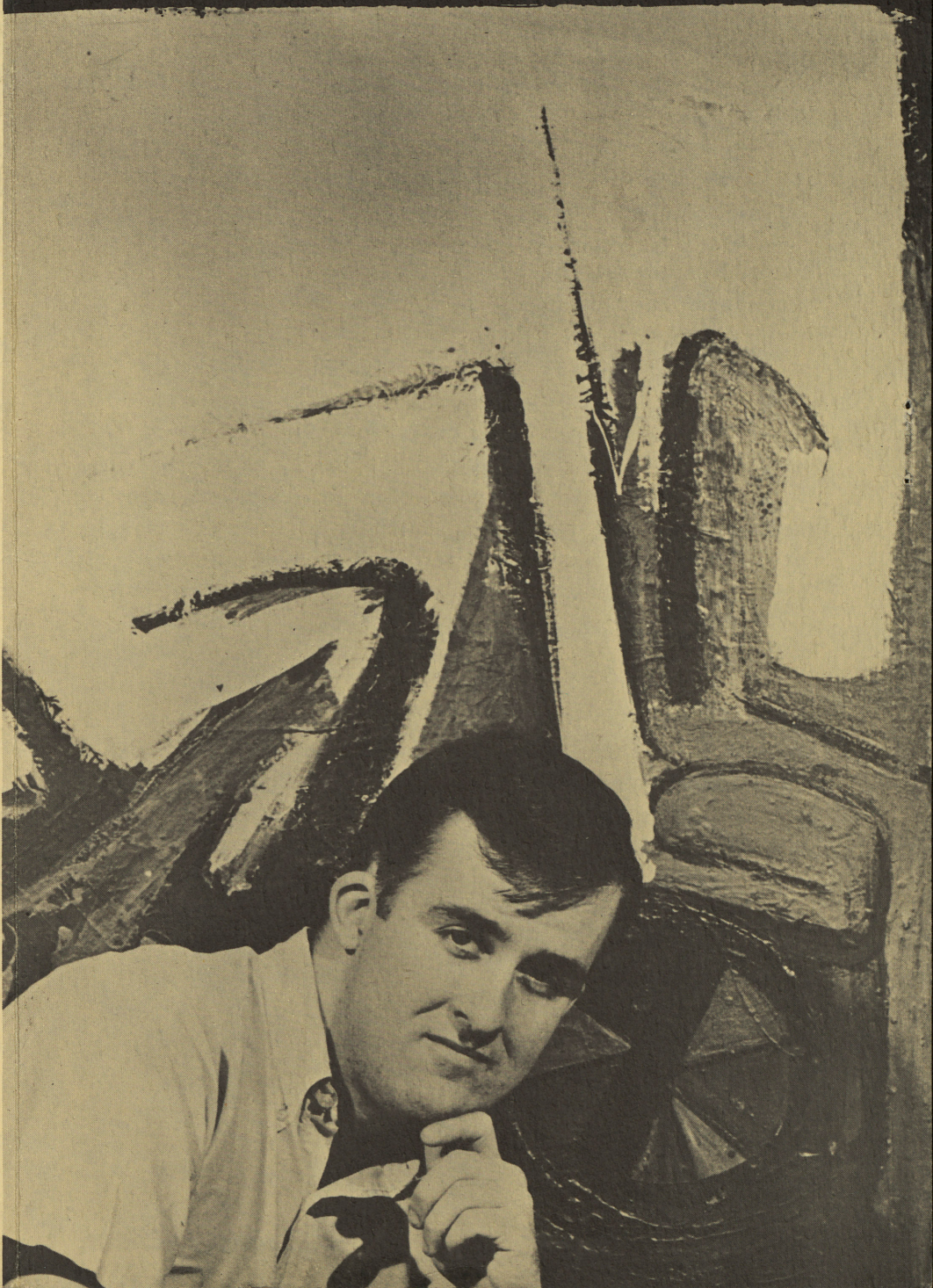
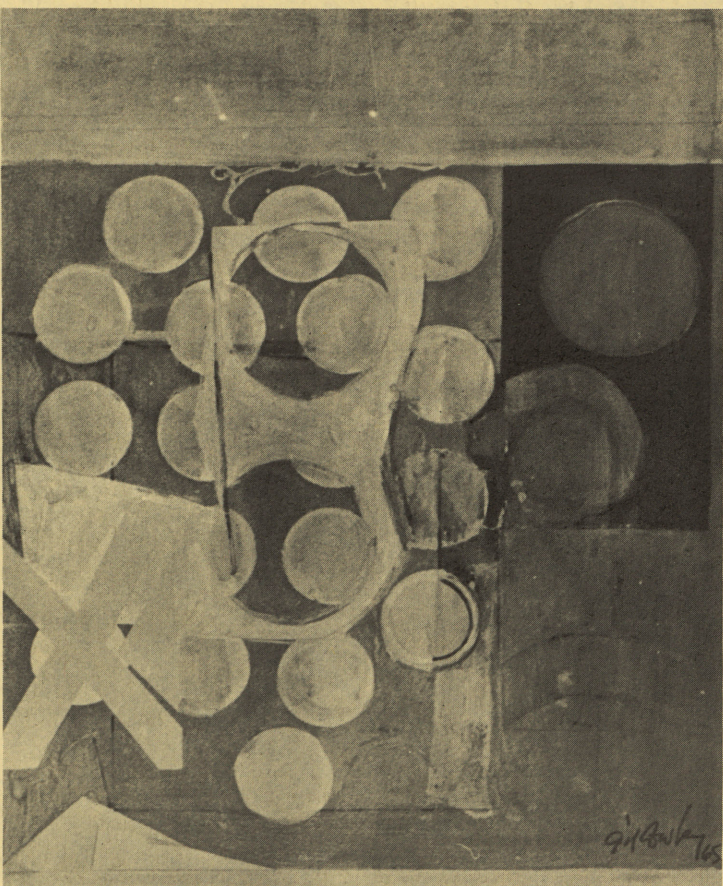
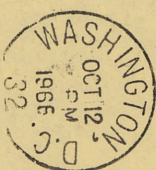


50 GIL PAINTINGS COWLEY



G. Cowley
Newcut Rd.
Rt. #1, Box 132-C
Clarksburg, Md.

ANN T. LURIE
Asst. Curator of Paintings
11150 East Blvd.
Cleveland Museum of Art.
Cleveland, Ohio 44106



BALDWIN WALLACE COLLEGE

.....ANNOUNCES THE EXHIBITION OF FIFTY PAINTINGS BY GIL H. COWLEY. THIS EXHIBITION WILL TAKE PLACE THROUGHOUT STROSACKER HALL, THE BALDWIN-WALLACE COLLEGE UNION BUILDING. OPEN DAILY, 8:00 AM TO 10:00 PM, EXCEPT SUNDAYS, NOON TO 10:00 PM - SPONSORED BY THE PROGRAM BOARD.

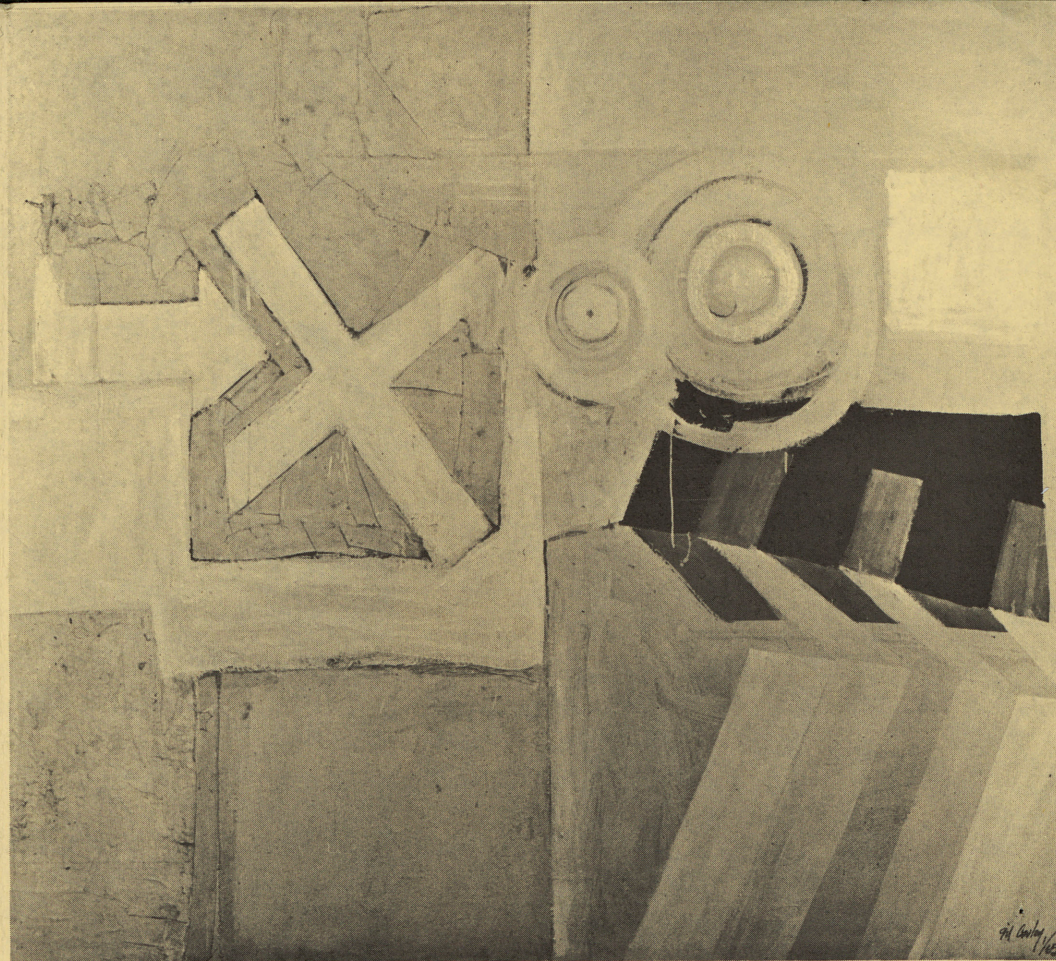
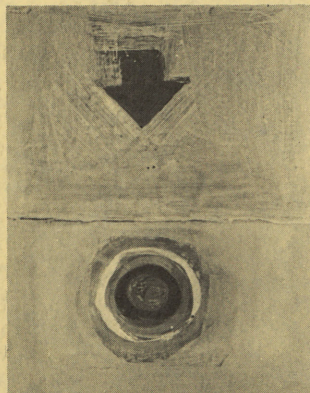
STATEMENT

In painting I try for a reference of my environment through the surface of my canvas. My collective experiences through the times shape and mold my paintings as a character in themselves. I try to create a movement among them that pulsates and illuminates a sensuous quality and through the various plastic means of texture, color, or lack of color, direction, etc. These are my words in a vocabulary of painting. Sometimes I've placed an arrow or "X" to break up a static surface to create a disturbance or a movement. These aren't meant to be symbolic, but rather an object to use in a pictorial composition.

I've mentioned that painting has its own vocabulary. Because of this I very seldom title my paintings. I believe they have a life of their own, and the idea of a title may falsify the objectivity of the painting to the beholder.

In my paintings I try for a certain entirety of an attitude. My contacts and interpretations of life and nature become vital components in my struggle with the canvas. I believe in a totality of the picture plane. I believe in a careful spontaneity that intervenes imagery, something that's a bit mysterious, but only to the extent that it sparks imagination. Mystery for its own sake imprisons the author's personality.

Painting to me becomes a certain immediacy with a sufferance of time for quality. A painting is the moment it is created and extends its growth to the experience of life and its inventions. The mobility of the mind, the fragments of ideas, the dimension of style, the limitations of material, the progression of a person all play in the creation.



GIL H. COWLEY, Jr. Born July 12, 1941, Portland, Oregon. Studied The Cincinnati Art Academy, Cincinnati, Ohio, C.F.A. 1959-1963; Atelier 17, Paris, France, Special Studies in Gravure with S. W. Hayter, 1963-1964; The Cleveland Art Institute, Cleveland, Ohio, B.F.A., 1964-1965.

ONE MAN SHOWS

Galerie la Chevre Folle Ostende, Belgium, 1963 and 1965,
Librairie Rive Droite, Paris, France, 1964,
Libreria Internazionale Terzo Mondo, Rome, Italy, 1964,
Galleria d'Arte La Colomba Bologna, Italy, 1964,
Stuttgarter Bucherstrube Bonn, Germany, 1964,
Cite Universitaire Paris, France, 1964,
Cape May Art Galleries, New Jersey, 1965,
Gallery International Cleveland, Ohio, 1965.

GROUP SHOWS

Cincinnati Art Museum, 1960, 1961, 1962 and 1963,
Dayton Art Museum, Drawing and Painting Show 1962,
Traveling Print Show 1961, 1962 and 1963,
Ball State College, Muncie, Indiana, Drawing and Sculpture Show 1962,
Garden Sculpture Show, Cincinnati, Ohio 1962,
Highland Gallery, Cincinnati, Ohio, 1960 and 1961,
Flair House Galleries, Cincinnati, Ohio, 1963 and 1964,
Northwest Printmakers International Portland and Seattle Art Museums, 1964,
38th Traveling Exhibition of work by artists of the Western Reserve June 1965-April 1966, originating at the Cleveland Art Museum,
Cleveland Art Museum, May Show 1966,
Cleveland Press Club 1966.

Member of the New International Gravure Group, participating in various exhibits in Belgium, Italy, France, England and the United States.

AWARDS

The S. W. Wilder Traveling Fellowship for travel and study in Europe from the Cincinnati Art Academy 1963-1964.



THE CLEVELAND MUSEUM OF ART QUESTIONNAIRE

Dear

Mr. Cowley:

MAY 66 RECD

We are trying to build a biographical record of Cleveland Artists for reference.
May we enlist your assistance with the following data?

FULL NAME: **GILBERT H. COWLEY JR.** ~~MEDIA:~~

DATE AND PLACE OF BIRTH: **PORTLAND, OREGON, 1941**

ART TRAINING - Schools, Scholarships, etc:

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

in Cleveland most important:

LOCKWOOD THOMPSON - PRIVATE (several)

**CLEVELAND ART ASSOC. FROM 1966 MAY SHOW - PUBLIC
GALLERY INTERNATIONALE - MANY, SOME FOR SALE**

AWARDS:

PRESENT POSITION:

WKYC-TV - STAFF ARTIST & DESIGNER

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thank you for your cooperation.

DEAR ANN:

Ann Meutsocker Kurie
Assistant Curator of Paintings

*** I HOPE THE ENCLOSED MATERIAL WILL BE
MORE EXPLANATORY THAN SPACE ALLOWS
HERE - gil**

MAY 1966

*** additional shows this fall at Baldwin
Wallace / one in Toronto / and one in Bal
by next Spring - I'll send info to you**

GIL H. COWLEY, JR.
BIOGRAPHIC NOTE

MAY 66 RECD

BORN

July 12, 1941, Portland, Oregon

STUDIED

The Cincinnati Art Academy, Cincinnati, Ohio, C.F.A. 1959-1963
The Cleveland Art Institute, Cleveland, Ohio, BFA 1964-1965
Atelier 17, Paris, FRANCE, Special Studies in Gravure, 1963-1964

ONE MAN SHOWS

1 & 2) Galerie la chevre folle (paintings)
Ostende, Belgium, December, 1963 & 1965

3) Librairie Rive Droite (Gravure)
Paris 2e, May, 1964

4) Libreria Internazionale Terzo Mondo (Gravure)
Rome, April, 1964

5) Galleria D'Arte, 'La Colomba', (Gravure)
Bologna, Italy, June, 1964

6) Stuttgarter Bucherstrube, (Gravure)
Bonn, Germany, Summer, 1964

7) CITÉ UNIVERSITAIRE
PARIS, FRANCE - PAINTING 1964

8) CAPE MAY ART GALLERIES
NEW JERSEY - PAINTING 1965

9) GALLERY INTERNATIONALE
13218 SUPERIOR AVE.
CLEVE., O. 44112
PAINTING & PRINTS 1965

GROUP SHOWS

Cincinnati Art Museum, 1960-61-62-63

Dayton Art Museum

Drawing and painting show - 1962

Traveling print show - 1961-62-63

Ball State College, Muncie, Indiana

Drawing and sculpture show - 1962

Garden sculpture show, Cincinnati, Ohio - 1962

Highland Gallery, Cincinnati, Ohio, 1960-61

Flair House Galleries, Cincinnati, Ohio, 1963-64

Northwest Printmakers International

Portland and Seattle Art Museums, 1964

WESTERN RESERVE TRAVELING SHOW 1965

MAY SHOW, CLEVE. ART MUSEUM 1966

PRESS CLUB, CLEVE. 1966

etc. - etc.

MAY 6 6 RECD

- 2 -
public collection - cleve. art assoc - 1966

WITH THE NEW INTERNATIONAL GRAVURE GROUP

Galerij Drieghe, Weestern, Belgium, 1963
Flair House Galleries, Cincinnati, Ohio, 1964
Galerie Imagine, Torino, Italy, 1964
Portland State College, White Chapel Gallery, 1964
Cape May, Art Galleries, New Jersey, 1964
Aboard the M/S Aurelia, LeHavre to New York, 1964
Galerie la chevre fôlle, Ostende, Belgium, 1964

DEALERS

Far Gallery, New York
Flair House Galleries, Cincinnati, Ohio
Editions Aleco Limited, London
"Het Centrum", Liistenmakerij En Kunsthandel, Den Haag, Holland
Galleria V Arte "La Colomba", Bologna

AWARDS

The S.W. Wilder Traveling Fellowship for travel and study in Europe from
the Cincinnati Art Academy - 1963-1964

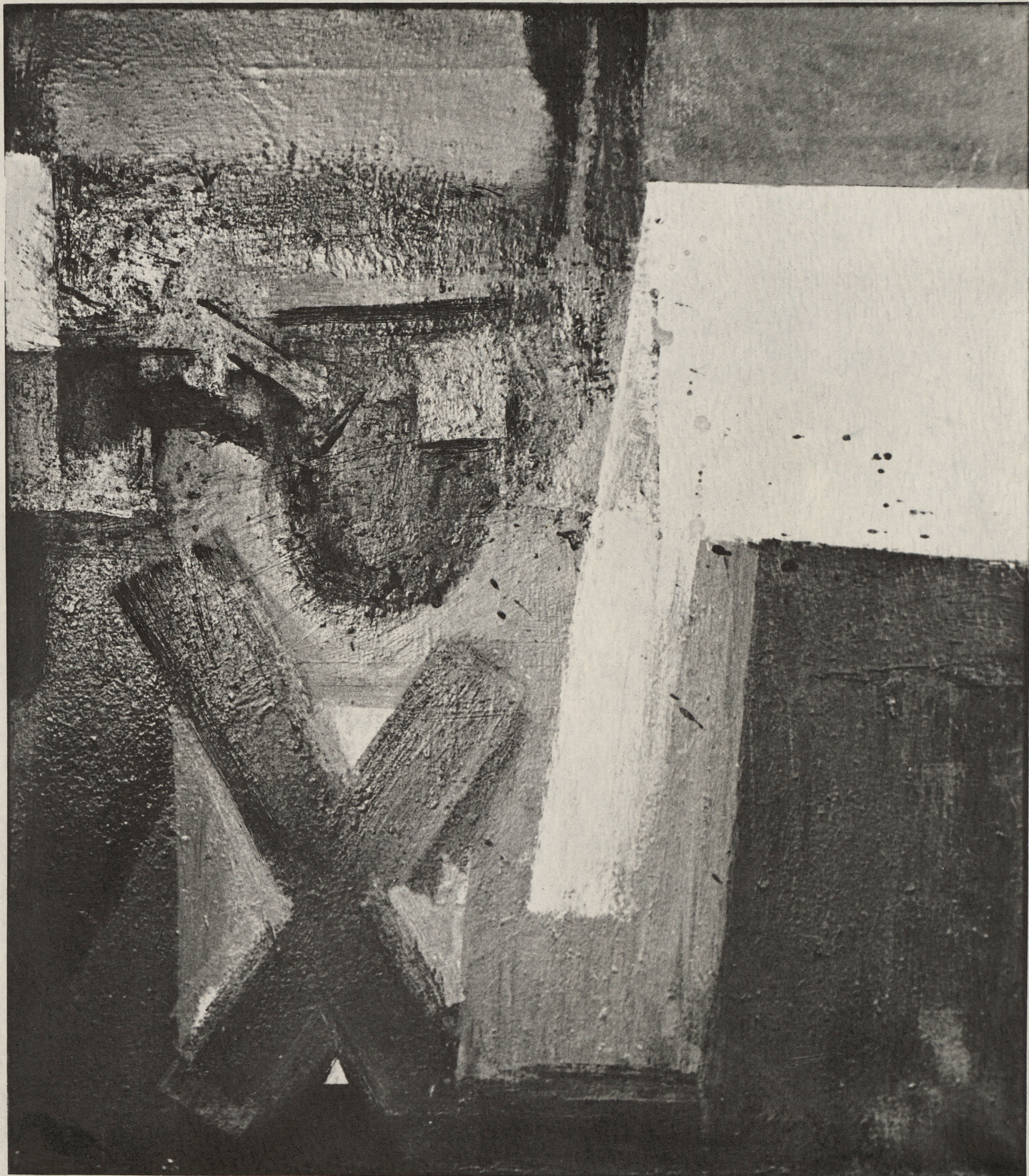
ADDRESS

Permanent Home

3557 N.E. Hollyrood Ct.
Portland 12, Oregon

CLEVELAND

21200 EUCLID - APT. 104
EUCLID, OHIO 44117



GIL COWLEY, JR. — ACRYLIC PAINTING (UNTITLED) 1964 — 26 x 30

GIL COWLEY

EXHIBITION OF LITTLE PAINTINGS

■ 14 JUNE ■ 3 JULY ■



CAPE MAY COUNTY ART LEAGUE

1050 WASHINGTON ST. CAPE MAY N.J. ■ ■ ■

GIL COWLEY

EXHIBITION OF LITTLE PAINTINGS

-14 JUNE - 3 JULY



CAPE MAY COUNTY ART LEAGUE

1050 WASHINGTON ST. CAPE MAY N.J.

GALLERY INTERNATIONAL

13218 SUPERIOR AT EUCLID AVENUE

CLEVELAND, OHIO

PRESENTS

gil cowley
RECENT PAINTINGS

JUNE 6 THRU JULY 3, 1965

YOU ARE CORDIALLY INVITED

TO THE OPENING

SUNDAY, JUNE 6th

FROM 2 P. M. TO 7 P. M.

GALLERY HOURS

TUESDAY THRU FRIDAY 6-9 P. M.

SATURDAY AND SUNDAY 2-7 P. M.



GIL H. COWLEY, Jr. Born July 12, 1941, Portland, Oregon. Studied The Cincinnati Art Academy, Cincinnati, Ohio, C.F.A. 1959-1963; Atelier 17, Paris, France, Special Studies in Gravure, with S. W. Hayter, 1963-1964; The Cleveland Art Institute, Cleveland, Ohio, B.F.A. 1964-1965.

ONE MAN SHOWS

Galerie la Chevre Folle Ostende, Belgium, 1963 and 1965,
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Galleria d'Arte La Colomba Bologna, Italy, 1964,
Stuttgarter Bucherstrube Bonn, Germany, 1964,
Cape May Art Galleries, New Jersey, 1965.

GROUP SHOWS

Cincinnati Art Museum, 1960, 1961, 1962 and 1963,
Dayton Art Museum, Drawing and Painting Show 1962, Traveling Print Show 1961, 1962 and 1963,
Ball State College, Muncie, Indiana, Drawing and Sculpture Show 1962,
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Highland Gallery, Cincinnati, Ohio, 1960 and 1961,
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38th Traveling Exhibition of work by artists of the Western Reserve June 1965—April 1966, originating at the Cleveland Art Museum.

Member of the New International Gravure Group, participating in various exhibits in Belgium, Italy, France, England and the United States.

AWARDS

The S. W. Wilder Traveling Fellowship for travel and study in Europe from the Cincinnati Art Academy 1963-1964.

STATEMENT

In my work I search to explore visual content mixed with various elements of nature that order our lives as a person. In this way I am trying to explore my knowledge of myself and environment in a responsive attitude that exhibit a certain totality of these internal and external contacts. I find painting an unprecedented resolution of realities that are an interpreted observation of the painter through inventiveness that run parallel to existence.



Galleria d'Arte

LA COLOMBA



Piazza Azzarita, 6 - Bologna (Palazzo dello Sport)

Telefono 27.98.40

La mostra resterà aperta sino al 30-6-1964, dalle ore 10,30 - 12,30

16 - 19,30 - compresi i giorni festivi

Gil Cowley Jr.

Gil Cowley Jr.

BIOGRAPHIC NOTE

BORN:

- July 12, 1941 in Portland, Oregon, U.S.A.

STUDIED:

- Cincinnati Art Academy, Cinti, Ohio, U.S.A. - Atelier 17 with S. W. Hayter, Paris, France.

ONE MAN EXPOSITIONS:

- Galerie La Chevré Folle (Paintings) - Ostende, Belgium, - dec. 1963.
- Librairie Rive, Droite (Gravure) - Paris 2^e, France - April 1964
- Libreria Internazionale Terzo Mondo (Gravure) - Roma, Italia - April 1964.
- Cité Universitaire (Paintings) - Paris 14^{eme}, France - May 1964.

GROUP EXPOSITIONS:

- Cincinnati Art Museum (Ohio) - 1960 - 61 - 62 - 63
- Dayton Art Museum (Ohio) - 1961 - 62 - 63.
- Dayton Contemporary Art Society - 1962 - 63.
- Ball State College (Muncie, Indiana) - 1962.
- Highland Gallery (Cinti, Ohio) - 1960 - 61.

- Kkae Galleries (Cinti, Ohio) - 1962 - 63 - 64.
- Flair House Galleries (Cinti, Ohio) - 1963 - 64.
- (Northwest Printmakers, Assn) - 1964 - Portland Art Museum (Oregon) - Seattle Art Museum (Washington).
- (Dayton Traveling Print Show) 1961-62-63 - throughout Ohio, Ky, Ind, parts of Penn, Kansas, Missouri.
- (With The New International Gravure Group) - Galerie Drene (Wetteru, Belgium) - 1963 - Flair House Gallery (Cinti, Ohio) - 1964 - Galerie La Chevré Folle (Ostende, Belgium) - 1964 - Cape May Art Galerie (Cape May, New Jersey) - 1964 - Meier & Frank Dept, Stores (Salem, Oregon) - 1964 - Torino, Italy 1964.
- Print Center (London, England) - 1963 - 64

PRIVATE COLLECTIONS:

- U.S.A., England Belgium.

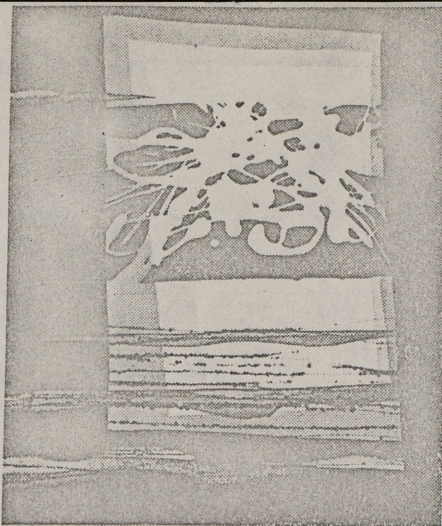
AWARDS:

- S. Wilder Traveling Fellowship from the Cinti, Art Academy (Cinti, Ohio) - 1963.

ADDRESS:

- N. 3557 N.E. Hollyrood CT. Portland 12, Oregon; U.S.A.
- Cité Universitaire - until June 10 - 1964 - Foundation des Etats - Unis Paris 14^{eme}, France.

La S. V. è invitata all'inaugurazione della mostra che avverrà sabato 20 giugno 1964 alle ore 18



Gil Cowley's "14eme Arrondissement"
at gallery international

GALLERY INTERNATIONAL 13218 Superior,
Hours: Tues. thru Fri. 6-9; Sat. and Sun.
2-7.

June 6 thru July 3. Recent paintings of Gil Cowley, who explores "visual content mixed with various elements of nature that order our lives as persons." Reviewed in *Fine Arts*, June 20, 1965.

Reviews by KATHERINE W. MERKEL

GIL COWLEY'S BIG WHITE PICTURE goes with the Cleveland Museum's travelling exhibit, even though it was one of this spring's casualties. That picture was memorable, as is his one man show now at Gallery International. Cowley experiments all the time. He borrows, but never imitates and the difference is a personal style that emerges by accumulation, concentration, and a non-temperamental seriousness. Pop art has made inroads—signs turn up all the time—but they are not measured within an inch of their lives, and they are painted without that flat desert glare so noticeable now-a-days.

Arrows, stripes, targets and crosses nudge the subconscious as quickly as they do on highways, and they may even direct the speed and scenery of the paintings in which they find themselves. Few eyes can unfix themselves from a big strong cross signal; the onlooker is pinned to the painting like a moth on a board. Further roadside reference comes from the surfaces of dull acrylic paint, and the occasional use of rough sparkling carborundum, from which light reflects in a sheet of sudden glint.

continued on page 6

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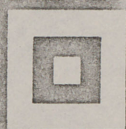
... COWLEY, from page 3

Sand in plastic, splashed across with black ink with a red stained background, produces a sensitive warm picture, with a swift elegance of its own. Other pictures are composed of strong quiet colors, with rows of boxes attached and painted with the same thick pigment. The shadows hint so strongly at a two-dimensional pattern that it's a constant surprise to find the activity of three dimensions marching across the visual consciousness. At times these pictures become boxes full of things—bottles, cans, food, faucets, forks, and again arrows, all smothered in black thick paint. Outlines and identities are erased in these lightless forms. What happens is not Nevelson's gothic contradictions but a record of a personal reaction to a new chemical formula. Some of the afterthoughts will be incorporated by the artist, and find other outlets and fulfillment at other times. The pictures here extend these ideas into flat areas of plaster-hardened cloth, with a language of texture and edge. Another drenches with quiet the protruding forms of circles and angular blocks; the effect of suffocation has its own strange romanticism.

The etchings here were done when Cowley was studying under Hayter in Paris. Technically fascinating, they use many vivid ionized color combinations, all done at the same printing, and fast moving patterns and loops made by drypoint and applied and removed. The effect is dramatic, never still, very fresh. The patience so imperative to capture such loveliness is impressive. Inking and printing cannot be done by the inattentive or the restless with success. Cowley has an unusual combination of careful spontaneity and cheerful care. His work speaks well of him.

gil cowley
RECENT PAINTINGS
JUNE 6-JULY 3
gallery international

13218 Superior Avenue • Cleveland, Ohio 44112 • telephone 851-9708



Boyle Press June 17, 1963
Kirkwood: On Art

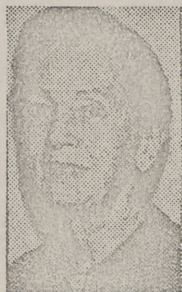
Gil Cowley, fifth-year student of the Institute, who transferred here last fall from Cincinnati Art Institute isn't in the Student Show. He was saving-up for his one man appearance now at Gallery International.

He's been called an abstract symbolist. To me he seems to have great interest in paint manipulation, sometimes in impasto.

He builds upon plaster covered with linen and painted a pure white for shadows changing with the light.

Sometimes he goes rather optical, fastening together scores of hollow rectangles (box tops I guess) each with a different cast shadow inside. He had a beguiling way with color too.

Besides his paintings he displays fine prints, mostly in color, done while working in Paris with Stanley Hayter.



KIRKWOOD



Gil Cowley's studio. The X-cross haunts his work, which is in intensely subtle color.

HELEN BORSICK
ART EDITOR

THE PLAIN DEALER, SUNDAY, JUNE 6, 1965

Art Notes

Gallery International begins its ninth and final exhibition of the season today with a display of paintings and gravure prints by Gil H. Cowley.

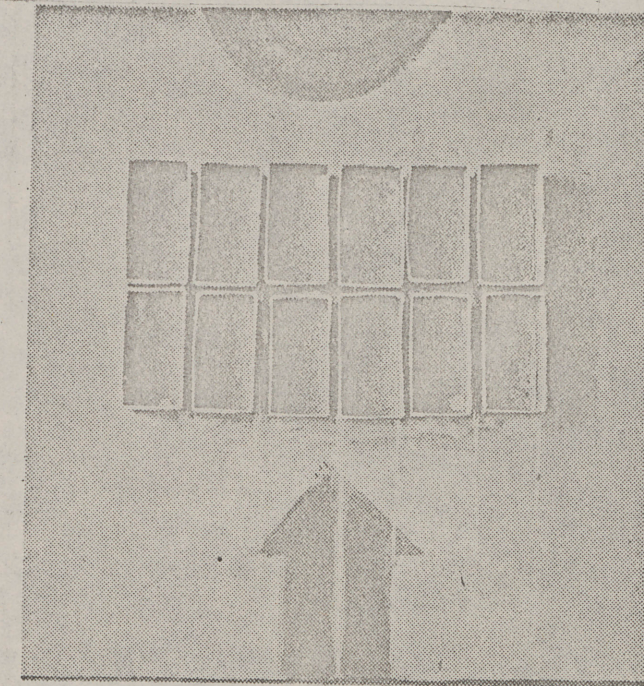
If there was any doubt last fall that the then-new gallery could faithfully pursue its stated policy of showing exciting new work, could manage each time to show something "different" and maintain a high level of quality, it has come through with honors repeated in the current showing.

Cowley is the youngest of the painters, printmakers and sculptors shown at the gallery to date. He is 24, a BFA graduate of Cleveland Institute of Art this past semester and previous graduate of Cincinnati Art Academy plus a year's study in Paris (fellowship award special studies in gravure with Stanley Hayter). He currently is employed as a staff artist for television station KYW.

THE GALLERY International exhibition is his first in Cleveland. It is filled with youthful vigor and an individualism that, like the preceding shows in this gallery, sets it apart from the usual fare and may puzzle some of its viewers.

Cowley does not paint like anyone in Cleveland or anywhere else. He seems to have worked out a private vocabulary of signs, symbols and methods of organizing the visual surface.

A certain difficulty in "understanding" what he paints so vividly inevitably faces anyone seeking reference to familiar reality. No reference exists; the forms are not abstractions. The X's, arrows and targets are used



At Gallery International—Film-box assemblage, in exhibition of paintings and other work by Gil H. Cowley.

merely as a means of arranging the canvas. They and the colors and surface qualities are related purely to each other and nothing outside.

COWLEY DOES not title his paintings. He says it would be misleading; the viewer would start looking for non-existent images and associations rather than at the painting.

Viewers who accept Cowley's premise especially will find this an exhibition of absorbing interest. It includes, in addition to paintings and assemblages, small oil sketches in which the artist has worked out some of his ideas for larger works, and a group of gravure prints done at Atelier 17 in Paris, using a one-plate multicolor printing process.

After the opening 2-7 p. m. today the show will continue through July 3. Regular gallery hours are 6-9 p. m. Tuesdays through Fridays and 2-7 p. m. Saturdays and Sundays. The location is

13218 Superior at Euclid Avenue.

Gallery International will be closed during July and August and will resume exhibitions in September.